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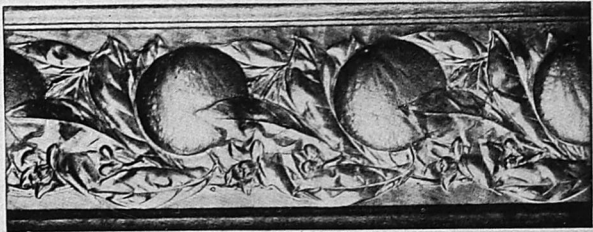
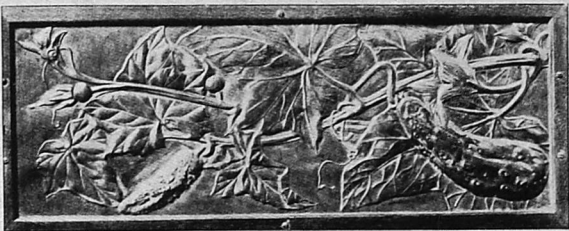
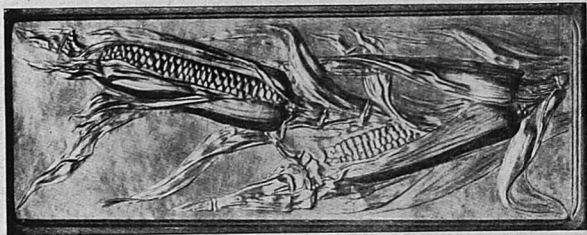
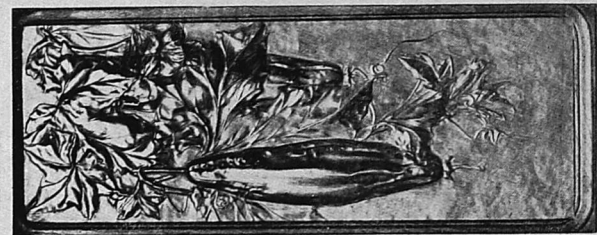
## REVIEWS OF RECENT BOOKS

"The Appreciation of Sculpture," by Russell Sturgis, published by the Baker & Taylor Company, is a successful attempt to make the layman understand the principles that govern good sculpture. Necessarily Mr. Sturgis has first considered the beginning of sculpture, and to that portion of his book has given an historical rather than a critical cast. His chapters dealing with the Italian revival are discriminating and full of instruction; but it is in his comments on modern and contemporary work that he is certain to win the gratitude of his readers.

In the adjustment of sculpture to the modern time a hundred questions of fitness have arisen. Sculptors and critics array themselves on opposing sides. Commonplaceness on the one hand, and meaningless medleys of modern and symbolic figures on the other, bear witness to the lack of definite ideas and established taste both on the part of the sculptors and of the public. Mr. Sturgis knows what he thinks, and why he thinks it, and the clear and reasonable criticism he offers on certain well-known statues in Berlin, Paris, New York, Boston, and Washington will be of no little assistance to a public devoted to monumental sculpture.

✱ Whatever may be charged to the writers on art subjects, they certainly cannot be accused of neglecting Michael Angelo, since books on the master have been as perennial as the spring. The artist has been considered from every possible viewpoint and no phase of his art has escaped rigid scrutiny. Naturally, therefore, one would not expect anything new, except it be matters of opinion, in "Michael Angelo Buonarroti," by Lord Ronald Sutherland Gower, which forms one of the recent issues of the Macmillan Company's Great Masters in Painting and Sculpture series.

The French critic Taine has written that the four men exalted beyond all others to such a degree as to seem to belong to a race of more than ordinary mortals are Dante, Shakespeare, Beethoven, and Michael Angelo, and the author thinks it is not too much praise of the last named to say that of the four he was the most astonishing in grasp of intellect and in actual physical performance, combining as he did talents that placed him first among all painters, sculptors, and architects. And yet, after reviewing the artist's life and works the author is led to the conclusion that it cannot be denied that the influence of this great genius was harmful to art. He points out the fact that the artist founded no school, but had legions of imitators, who, as is always the case, exaggerated his faults and caricatured his style, and in the course of time these apings of his manner went from bad to worse until in the painted ceilings of Verrio and Laguerre we see the very pathos of a style which, its badness notwithstanding, can be traced to the influence of the great frescoes of the "Last Judgment" and those upon the ceiling of the Sistine chapel.



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FIGS. 1-5. PANELS OF  
BEATEN COPPER  
By Matthieu Gallery  
Fig. 6 TABLET OF  
BRONZE  
By Gisbert Combaz  
Fig. 7. FRIEZE  
By James Purdy